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ties to bind, into a more congenial and less corrupting atmosphere.

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The result of this reaching out into another field than that for which it was at first organized, and which its by-laws so explicitly defines, the Municipal Art League has been the means of flooding the galleries during the exhibition with fashionably dressed women who come to gossip with the artist rather than purchase a picture, while the legitimate purchasers have been held at bay during the most convenient hours of the day. The women did all from the best motives; put themselves to all sorts of inconvenience to reach the Institute through a siege of the most vicious storms of the season. They were smiling, good-natured and happy, and desirous of being helpful. They spread tables—gay with the spoils from the florist—they served tea à la Russe, they talked, worked, and did all possible for women to do under the circumstances, but where is the Art in it all, and of what significance is it to the artist?

The Municipal Art League should return to its legitimate work—the downright cleansing and beautifying of the city. There is danger of its usefulness being engulfed in the giddy vortex of receptions, teas and the like. If by an amendment to its by-laws it can constitutionally elect an exhibition committee, then it should be careful to have ability, sincerity and impartiality strongly enrolled.

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UNIFYING THE ARTS.

One of the most notable art exhibitions in the history of American Art will be held at the Palmer House, Chicago, March 17 to 27, by the Society of Associated Arts, an organization of national import. This Society was organized and incorporated in April, 1902, for the purpose of promoting a unity of purpose among artists in every department of art, thereby keeping them in close sympathy and co-operation. Besides the artists—which comprise the governing body—there is a classified membership in which members of other professions, friends and sympathizers with the movement, may attend the regular meetings, take part in the discussions and otherwise promulgate the interests of the organization.

Artists from various parts of the United States and American artists residing abroad, as well as artist sympathizers from other nationalities, have been admitted to membership, until the organizations in its various memberships now numbers three hundred. The artist body is, of necessity, the exhibiting body, and they represent, at present, twenty-four departments of art, all of which will be represented in this coming exhibition. Every effort will be made to make sales during the exhibition, and there will be some one in charge day and evening for this purpose.

This will be the first exhibition of the kind in Ameri-

ca where the arts are unified, and another unique feature will be the evening reception given several days in advance of the opening, the object being for the members of the organization to meet with friends and guests, enjoy a half hour's conversation followed by music and addresses. Judge McEwen, of Chicago, will speak on "Art in the Criminal Court."

The Society has shown considerable common sense in not making its social evening the evening of its opening of the exhibition. These so-called art receptions are the veriest bore. We go to see works of art and the crowd prevents us from seeing anything to advantage. If we go to meet friends we never find them; they are lost in the crush. Certainly no one ever thinks of studying the pictures; a casual remark, perhaps a flippant one, on a prominent work here and there, but nothing that is serious, nothing impressive as the case demands. "I cannot tell of one picture I saw in the gallery," said a woman who had visited one of these affairs. And another was heard to remark: "I just go for fun on the night of the reception, but I never go again, as I don't care for art."

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Montgomery Roosevelt, the portrait painter, although an artist by profession, was at one time a member of the New York Chamber of Commerce. He was probably the only artist member of that body in its history, with the single exception of Professor Morse.

Mr. Roosevelt resigned his membership soon after he went to Paris to seriously pursue the study of art in 1891. For several years he studied at Julien's and in the studio of Benjamin Constant. In '95 he made a visit to Japan and his first public exhibition in New York was of the two score or more water colors that had their inspiration in Japan.

Last year and this year his portrait exhibitions have attracted considerably more than the usual attention bestowed upon the "one man" exhibitions at the Fifth avenue galleries.

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Much has appeared in paragraphs in papers lately regarding Raffaelli's idea of using oil paints in sticks, so as to have the freedom of work that goes with the use of pastels or crayons. The claims that his pencils remain indefinitely soft and usable, while the material of which they are composed dries quickly when transferred to canvas are somewhat of a contradiction. The fact is that they remain in good condition a reasonable length of time and form on the exposed end a skin which has to be rubbed off every time the pencil is used. What Raffaelli's invention really does is to permit artists like himself, who are rapid-work impressionists, to get certain rich effects in their sketches which belong to oils rather than crayons. Within certain limitations, M. Raffaelli's invention will be a boon to painters.

M. Salomon Reinach, the noted French expert, has discovered a number of drawings, dated 1576 by which it is discovered that the Venus de Medici has been more radically restored than was commonly supposed. These drawings, of which the authenticity is undoubted, show that when they were made, the famous Venus had neither arms nor legs. The head was also in a much more mutilated state than now. The signature engraved on the base seems also to be an addition made at some date later than the end of the sixteenth century. These discoveries, which are presented by M. Reinach in a series of papers addressed to the Paris Academy of Fine Arts, have aroused wide discussion among the leaders in the art world of France.

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At Taunton, Mass., a standing bronze figure of Robert Treat Paine, one of the signers of the Declaration of Independence, will be erected this summer on City Hall Square. It is eight feet high, will stand on a pedestal twelve feet in height, and shows Dr. Paine with flowing locks, dressed in Colonial garb, a cloak thrown over his left forearm trailing to the ground, and his left hand resting on a cane, the right holding the lapel of his long-skirted coat.

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The bronze statue of King James II., by Grinling Gibbons, erected in Whitehall Gardens, London, in 1683, was removed last June to make room for the coronation stands. It has been decided not to replace it, but to mount it on the grounds of Hampton Court Palace.

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In response to an appeal for subscriptions to the proposed memorial to Thomas Jefferson, in Washington, D. C., the Colorado Society of the Daughters of the Revolution sent one hundred dollars, this being the first donation toward the project.

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The equestrian statue of General Hooker ("Fighting Joe"), by Daniel Chester French, will be unveiled on the grounds of the State House, Boston, on June 25. General Sickles and General Miles will be present and veteran organizations will attend with the old battle flags; a prominent place will be given the survivors of Hooker's old brigade. The statue shows a horse with all four hoofs on the ground, its head pulled in, its tail

pendant. The General is equally restful. He wears the soft chapeau, sits very erect with straight knees, his head inclining a little backward as if observing the movements of distant troops. It is said to be one of French's most impressive creations.

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The King of Italy, acting upon a suggestion of his Minister of Education, has ordered a monumental work concerning Leonardo da Vinci to be published at state expense. It will contain all the artist's writings, copies of his pictures, and everything of interest about him to be found anywhere in Europe.

The British Museum, the National Library of Paris, and the library of Munich have placed their da Vinci treasures at the disposal of Professor Plumati, who will have charge of the work.

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The Sevres vase presented to the New York Society of the Cincinnati by the French Government in recognition of courtesies extended by members of the society to French army officers who were here a few months ago, is on view at Tiffany's, in New York, and has attracted much attention. It is an unusual specimen of lapis lazuli blue, over four feet in height, simple in shape, and depending for beauty upon the brilliancy of its color, which takes on a score of rich shades, according to the light.

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The death is announced of Pierre Louis Beraldi, in his eighty-first year, at his house in the Rue Blanche, Paris. M. Beraldi was one of the oldest print collectors in Paris, and his collection of engravings bearing upon the history of portraiture in France, is one of the most important in existence, both as to quantity and quality. His son, Henry Beraldi, is the compiler of the "Dictionnaire des Graveurs du XIX Siecle."

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An exhibition of the works of Ladislaus von Paal, the Hungarian artist, who died some twenty years ago, has just been held in Buda-Pesth. He was a contemporary and friend of Munkacsy, but was chiefly influenced by Paris, where he spent most of his life, which was not a happy one, owing to his lack of success among his countrymen. His pictures, mostly landscapes, found their warmest admirers in England.

